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American Art News

VOL. XVIII. No. 31. Entered as second class mail matter, N. Y. P. O., under Act of March 3, 1879. NEW YORK, MAY 22, 1920 SINGLE COPIES 10 CENTS

ARTS FEDERATION CONVENTION

The eleventh annual convention of the American Federation of Arts is in progress in the Assembly Hall of the Metropolitan Museum as the ART NEWS goes to press with this week's issue. Last year's Convention, also held at the Museum, was so successful, both in attendance and in the publicity its proceedings for the first time received, from its having been held in the metropolis and the influence and aid of the Museum authorities, that it was wisely decided to have it again held here. While, of necessity, the proceedings of such an organization in itself largely of an Academic, rather than a practical character, must be also, in a measure Academic and lacking in wide popular appeal, the papers read at these Conventions and their following discussion, contain often practical suggestions for the increase and stimulation of art interest in the country and the mere assembling of Museum directors and trustees and of other persons interested in art matters, is of benefit.

The one really practical and serviceable function of the Federation is the organization of larger and smaller travelling art exhibitions, inaugurated by the AMERICAN ART NEWS in 1909, and which gives to localities where there is already art interest, or where it is thought such interest can be aroused, displays of pictures, art objects, prints and even arts and crafts, at far less expense, through the co-operation of local art organizations than these could otherwise procure.

The Convention opened on Wed. morning and the following program was carried out:

Opening Address by the President, Robert W. de Forest; Report of the Secretary, Miss Leila Mechlin; Report of the Treasurer, Charles D. Norton; How can the Federation extend its influence and resources?—Discussion opened by Charles L. Hutchinson; Traveling Exhibitions: Practical suggestions concerning kind, quality and routing—Discussion opened by Francis C. Jones; Art in the Home: How can the Federation best encourage it? Can present policy of exhibiting and selling inexpensive prints be extended to other fields—Discussion opened by Allen Eaton; (Afternoon Session) The Establishment of Art Museum(Discussion), George W. Stevens, Director Toledo Art Museum; Museums as Community Centers (Discussion), George W. Eggers, Director Chicago Art Institute; Museums and the Industrial World (Discussion), Richard F. Bach, Metropolitan Museum; Visit to Museum Hispanic Society of America.

Thursday's program was as follows:

Museum Problems: Transient Exhibitions (Discussion), Raymond Wyer, Director Worcester Art Museum; Building Up Permanent Collections (Discussion), Harold Haven Brown, Director John Herron Art Institute; Lending Collections (Discussion), John W. Beatty, Director Fine Arts, Carnegie Institute; How to Reach the People—Lectures, Music, Moving Pictures, Docent Service Advertising, Private Views, etc.—(Discussion), Mrs. George W. Stevens, Assistant Director, Toledo Art Museum; Lunch.

The program of yesterday (Friday) was as follows:

The People's Picture Galleries: Billboards— Can they be improved and used? Should they be regulated or abolished?—Joseph Pennell; Shop Windows—Can they be suitably used for exhibition purposes?—Robert Grier Cook, Pres. Fifth Ave. Asso.; Illustrated Papers and Magazines—Utilization of clipped print collections—William M. Ivins, Jr., Curator of Prints, Metropolitan Museum; (Afternoon Session) The 1920 Program: Reports Committees on Extension of Federation Activities, Traveling Exhibitions, Establishment of Art Museums, War Memorials, Resolutions; Election.

Museum Tablets Unveiled

A ceremony commemorative of the Fiftieth anniversary of the founding of the Metropolitan Museum, took place in the Museum's Lecture Hall on Wed. President De Forest presided and made an address as did also Messrs. Francis D. Gallatin, John H. Finley, and Presidents Morris Gray of the Boston Museum, and Charles L. Hutchison of the Chicago Art Institute. Mr. De Forest stated that the city had never completed the Museum's South Wing which it started six years ago, and while the city had contributed in 1909 68% of the Museum's maintenance cost it only contributed 28% last year. Two tablets, inscribed with the names of the founders of the Museum, placed at the foot of the main staircase in the Fifth Ave. entrance hall were unveiled by Mr. Elihu Root.

A Drawing by Clermont

Drawings by Old Masters are now a favorite wall-decoration in England and France, probably owing to the smaller apartments people have to contend with. A similar fashion will very likely find its way into this country; recent sales here demonstrated the awakening interest in them.

The Bower Gallery, 706 Madison Ave., specializes in old drawings of a decorative character and has usually a large collection on exhibition.

DE LAMAR ART APPRAISAL

After Capt. De Lamar's art objects and other personal effects in his city home had been appraised at $373,509, and the effects in his country place at Glen Cove, L. I., had been valued at $257,331, the transfer tax authorities in the office of the State Controller learned that many of the articles listed had been sold at much higher figures than appeared on the schedules filed. One item in particular, an Ardebil rug, appraised at $17,500, sold after Capt. De Lamar's death for $57,000.

In order to avoid the necessity of a reappraisal of the many thousands of items scheduled, the counsel for the estate consented to the value of the effects in the city being increased 24%, making the total $531,219 instead of $373,509, and the property at Glen Cove raised 50%, or to $385,997, instead of $257,331.

Rug Prices Tripled, He Says

In justification of his appraisal, Mr. Thomas E. Kirby of the American Art Association said that many of the articles owned by Capt. De Lamar were showy and required a large house for a proper setting. The present tendency of persons who can afford valuable art objects such as those owned by Capt. De Lamar is to live in apartments where they are unable to house such tapestries, paintings, antique furniture and statuary, and the demand for them is diminished, Mr. Kirby said. He stated that the value of antique rugs tripled after Captain De Lamar's death.

Mr. Kirby's schedule fixed the following valuations for the most important paintings owned by Captain De Lamar: "Bavarian Holiday" (Knaus), $4,000; "L'Aurore" (Bouguereau), $3,000; "The Gleaners" (Breton), $2,500; "The Sculpture Gallery" (Alma Tadema), $7,500; "Louis XV" (Van Loo), $2,500; "Moorish Sheik Escort" (Schreyer), $6,000; "Grand Canal, Venice" (Ziem), $1,800; "Monarch of the Forest" (Bonheur), $1,500; "Roman Interior" (Gerome), $1,500; "Scene at Monte Carlo" (Beraud), $1,500; "At the Window" (Alma-Tadema), $1,500; "Princess Led to Dragons" (Burne-Jones), $1,500; "Incoming Tide" (Vibert), $1,250; "Departure of His Eminence" (Vibert), $1,000; "Procession" (Weeks), $1,250, and "Landscape with Sheep" (Verboeckhoven), $1,000.

The list of Capt. De Lamar's rugs and tapestries, which comprised the most valuable objects he had collected, included the following: Ardebil rug, $17,500; Flemish Brussels tapestry, $12,500; two Flemish tapestries, $7,500; Beauvais tapestry $5,000; Paris tapestry, $7,500; Beauvais tapestry $7,500; Flemish Verdure, $5,000; Italian tapestry, $4,000; Aubusson tapestry, $3,000; Persian silk hunting rug, $1,500, and Persian silk rug, $1,200. The statuary included "The Greek Slave" in Carrara marble by Powers, $1,500, and "Wounded Hirondelles," by Boucher, $1,200.

Julius Rolshoven left from his Sherwood studio about April 20 for Florence, Italy, and will return to New York late next autumn.

HEALY LEAVES B'KLYN MUSEUM

At the annual meeting of the Board of Trustees of the Brooklyn Museum last week, Mr. A. Augustus Healy refused to accept renomination for the presidency, after 25 years continuous service in that capacity. A plan was set afoot to create the office of Hon. President for Mr. Healy, and this probably will be effected at the next meeting. Mr. Frank L. Babbott was elected President.

In declining renomination Mr. Healy told of yielding to persuasion to continue in service in the past, but said no plausible reason could be brought to bear now, since the institute was well organized and working harmoniously and effectively in all its departments, and there was no difficulty about finding a competent and acceptable successor. He said that both his personal interest and the welfare of the organization dictated his withdrawal.

"PARNASSUS" A LA CARAVAN

The coming summer will see the practical realization of Christopher Morley's "Parnassus on Wheels," when the Caravan Bookshop tours New England. The Caravan Bookshop will be a Stewart motor, gay and attractive, with a "bookish" air, but neither "high brow" nor "Gee Vee." When it drives up to hotel or village green it will spread its table of books under cool awnings, where one may dip into the current literature at one's leisure, or step inside the car and browse about the shelves to be filled with nearly a thousand volumes, specially selected to make the sojourner in New England a book owner.

This original adventure is being sent out by the Bookshop for Boys and Girls in Boston, which itself was a pioneer a couple of years ago in the field of bookstores for children, under the able direction of Miss Bertha E. Mahony. The Bookshop is maintained by the Women's Educational and Industrial Union as a branch of its social and educational activity. The publishing world is watching the venture with a deal of interest and solid encouragement.

While the route is not fully planned, it is expected that the Caravan will start early in July to do "The Cape," working its way up the coast to Maine and probably covering the Berkshire and White Mountains.

The Caravan will be in charge of Miss Mary Frank, Sup't. of the Extension Division of the N. Y. Public Library, assisted by Miss Genevieve Washburn of the Boston Public Library, who has driven an ambulance in France and is not daunted by the prospect of running a two ton truck up a mountain road. Both Misses Frank and Washburn have been granted leaves of absence by their respective libraries to carry out this unique experiment in book distribution.

The Caravan will be equipped with a couple of berths so that the "Caravaners" may camp out if they wish. They are planning however to "do" the hotels, for while "caravaning" may be a lark, it is also a serious business. As the original stock is sold, a fresh collection will be in readiness at various points of the journey.



RARE SANGUINE DRAWING
By J. F. Clermont
At Bower Gallery, 706 Madison Ave.

FRENCH ART EXPORT TAX

Paris, May 4, 1920.

The report of the morning sessions at the Chamber of Deputies, April 27, says: "The commission presented a regulation according to which the exportation of pictures, sculptures and other works of art must be submitted to the authority of the Customs and taxed proportionately and progressively, works by living artists being exempted. For antiques the tax will represent 50% of their value and for articles of French origin valued under 100,000 francs, the same, while a tax of 100% of their value is to be levied on articles valued at over 100,000 francs. The regulation as proposed by M. Herriot was carried."

Although taxation was expected this action has certainly created a stir in art circles. The question is: Will this regulation not seriously hamper the antiquity trade and is it really warranted? It is important to point out that however heavy the tax may be, American and British purchasers will still enjoy an advantage of from 30% to 35% on French art purchases so long as the dollar and pound sterling maintain their present high rate of exchange. The new law can only come into force after having been passed by the Senate, but it is expected that the Higher Chamber will adopt it at least in its present general lines.

New Tax Stops Willems Sale

The law so thoughtlessly adopted by the Chamber of Deputies added to a decree prohibiting the importation of art works, except under certain strict and special conditions, has caused an unprecedented stir among collectors and dealers. It condemns a flourishing trade to ruin or exile and deprives the country of big and needed revenues.

The consequences of this disastrous measure have begun already to make themselves felt and the sale of the Willems Collection, which should have taken place at Georges Petit's May 3 was not held. At the time at which it was announced to open Me. Lair-Dubreuil announced that it had been annulled and apologized in his name and that of his colleagues and the "experts." One of M. Willems' heirs then rose and protested against the prohibition which he qualified as iniquitous. He explained that, as this collection came from Brussels many Belgians had expressed their intention of purchasing the pictures and taking them home, but as this law demanded from 50% to 100% from them on these purchases, they had preferred to abstain from making them. Considering that this sale would certainly have realized a total of at least a million of francs upon which 11% would have gone to the State, the country has been deprived of 110,000 francs.

Arguments Against the New Tax

M. Herriot, a usually broad-minded economist and from whom a more enlightened interpretation of the problem might have been expected, contends that the object of the law was the protection of France's artistic patrimony, the low rate of exchange favoring the exile abroad of the country's art treasures. Certainly it would be grievous if France were despoiled of her art treasures and no one would have raised a voice against a reasonable, well-thought-out course for the preservation of her prized possessions. As annexes to extremely well-stocked national museums, and historical monuments it might, for example, have been possible and desirable to form regional museums where furniture and objects d'art would be displayed in their appropriate environment. Collections of the kind would be at once interesting for travelers and object lessons for students and specialists. This said, one may ask oneself what advantage the country will derive from the fact that such and such a fine bit of old furniture or such and such a picture remain forever at the bottom of this or that chateau in Burgundy or Perigord where no one ever sees it except its owner and a few friends, while if it were sold, what difference would it make if it figured in a private collection in Brussels or N. Y. instead, and whatever the price offered some French families will always refuse to sell their art works.

No one has dealt more judiciously with the question than M. Raymond Koechlin in the Journal des Débats: "It does not suffice," he writes, "that our own museums give world-wide repute to French art; it is important that it have ambassadors abroad.

It is to be hoped that the law, passed so carelessly during a single morning session of the chamber, when only some 60 deputies were present will be reviewed by the Senate, in order that Paris may remain as the Brussels courts had specified when they ordered the dispersal of the Willems collection in this city—the world-market of art.

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EXHIBITIONS NOW ON

Swedish American Pictures

Of special interest is the American Painters of Swedish Descent exhibition, on at the Fine Arts Building this week to May 24, prior to its departure to Sweden where it will be shown in several cities. Painters of this group have held annual shows at the Swedish Club of Chicago, for the past nine years and sixty-five oils came to New York from that source. With an addition of some thirty-five oils, water colors and lithographs by Swedish artists resident here, a very imposing display fills three of the Fine Arts Galleries, which had so suffered from the disastrous conflagration of last February.

Those who only know Birger Sandzen by his lithographs, must have been agreeably surprised at the rich beauty of color and bigness of outlook revealed in eight canvases of unusual strength and character, essays in the purest of pure color applied with a boldness of technique approaching at times to unrestrained abandon. His lithographs reveal him as a master of form and rhythmic line.

The work of John F. Carlson has often been noticed in these columns, and he also is represented by eight canvases among which are his "Silent Forest," "Melting Snow" and "Woodland Silence," forest interiors of great charm and breadth. Carl Sprinchorn is very modern, and in his presentment of "Nijinsky and Pavlova" recalls the "Cubistic" work of Arthur B. Davies. The best canvas is "Music in the Woods," a decorative subject showing woodman at work, suitable for a friese. Arvid Nyholm is a figure painter of more than ordinary merit and a colorist par excellence. His best contributions are "Greta" and "Novelette."

Alfred Jannson shows landscape oils in flat tones, luminous and finely patterned, especially "Frosty Morning," a white house by a lake, seen through the tracery of late autumn foliage. Carl Eric Linden is reminiscent of Roy Brown, both artists regarding Nature from a similar viewpoint; few structural lines and simple masses of color opposed in the manner of a good poster. Charles E. Hallberg, painter of marines, shows splendid action of waves in his painting, "Summer Waves," privately owned in Chicago. Von Schneidau is another strong portraitist, his picture, a full length of Mrs. Thyra Peterson, being especially fine in color and pose. Hugo von Hofsven and Olof Olson show water colors, the former the more subtle performer, but lacking the directness and strength shown in Olson's "Young Artist." Altogether the show is a pronounced success and a great credit to the striving of American painters of Swedish birth or descent. A parting word of praise is due to Mr. Charles S. Peterson, President of the Swedish Club of Chicago, who is the guarantor and despatcher of the works to Sweden, whither music and painting will wend together, for the Swedish Choral Club accompanies the expedition.

Irvingiana at Public Library

In the N. Y. Public Library is the collection of Mss., books, drawings and engravings relating to Washington Irving formed by the late Isaac N. Seligman. The collection is of added interest because Washington Irving was the first President of the old Astor Library, which now forms part of the N. Y. Public Library.

Writing in the forthcoming bulletin of the library, Mr. Seligman's warm personal admiration for Washington Irving, equaling that for his work, is emphasized by George S. Hellman, who relates how his uncle, Mr. Seligman, spent many of his early summers on the old Barney estate, not far from Sunnyside, Irving's home, and bought later in life a tract of land adjoining Sunnyside, making his home in the old house which had once belonged to Irving's uncle, where the author had played as a boy.

Eighteen Americans at Montross'

A group of eighteen able, personal and independent painters contribute to the closing exhibition of the season, to May 30 at the Montross Galleries, 550 Fifth Ave. Examples of George Bellows, Max Weber, Horatio Walker and Walter Pach, they form an unusually interesting and contrasting group design. The display also includes examples of Childe Hassam, Robert Henri, Gari Melchers, Jonas Lie, Paul Dougherty and Allen Tucker. Mr. Montross has prominently placed a portrait in flat tones, by Robert D. Gauley, "Miss M."; William J. Glacken's "Girl With Drapery," recalls Renoir at his best, and Kenneth Hayes Miller's "Interior," a half length nude figure, is also a Renoir imitation. There is a lovely head, "The Morning Glory Vine," by Charles A. Winter. Maurice Prendergast, Arthur B. Davies, Marsden Hartley and Gordon Mallet McCouch complete the group. In an adjoining room there is an interesting collection of etchings by Charles A. Platt.

Yachting Scenes by Carlton T. Chapman

A group portraying yachts and yachting, by Carlton T. Chapman, now on exhibition at 556 Fifth Ave., through June 1, is timely to the yachting season now opening. The artist has been for many years not only a lover and student of the sea and sea craft, but an enthusiastic yachtsman, as well as a superior marine painter. His experience has given him that understanding and sympathy with the sea and the handling of craft of every description, in every weather, which has enabled him to truthfully and sympathetically portray the subjects he most loves. His yachts move before and bend to the breeze on ruffled and tossing waters, or, anon, float gracefully and majestically on the calm surface of quiet havens or sounds. He paints every detail correctly and one never finds in Chapman's pictures a yacht or any sailing craft with sheets eased off while beating to windward, or close hauled with a following wind, anachronisms frequently and painfully found in the work of other American marine painters (James G. Tyler is also a seaman and, like Chapman, knows his subject).

One of the best works now shown is "Eileen," the famous English cutter, swiftly moving over water that has depth and volume. "The Rendezvous" portrays the N. Y. Yacht Club Fleet assembling under full sail off Glen Cove, L. I., for the start of the annual Summer cruise. "Race Week at Cowes" is a truthful, illustrative, colorful presentment of perhaps the most eventful event, save Ascot Cup Day of the English social season. "Race from Newport to Vineyard Haven" has fine color and action, as has also "The Windward Thrash." Through all the artist's work, as has been said, runs that interest in, and sympathy with his subject, which with knowledge, makes his sea pictures of unusual value.

Summer Show at Folsom's

A small though choice exhibition of American paintings at the Folsom Galleries, 560 Fifth Ave., has been arranged to continue through the Summer. Cullen Yates is represented by one of his good canvases, "The Water Fall"; Everett Warner by "Deserted House," lovely in color and sentiment; Wm. H. Singer, by two fine examples, "A Winter Morning in Norway," and "Snow Veiled Mountain," and George M. Bruestle, by a clear-aired landscape, "Among the Hills"; William H. Howe shows a good cattle piece; Louis P. Dessar, "The Young Bull;" Gardner Symons a typical Winter scene, "Calm Day in Winter"; William S. Robinson, an Autumn landscape; Harry Hoffman, "The Sun Bridge, Toledo," while an early poetical and decorative subject, "Springtime Moonrise," is by the late Henry Golden Dearth.

At these galleries there is also a commendable collection of small watercolors by Richard Bret Harte, grandson of the American author, Bret Harte. The artist shows marked talent for composition and design and his works, mainly figures and heads, are admirably drawn. "The Broken Fan," a Chinese subject, is dainty and graceful; "Flowers I Saw in a Dream," has imagination and good color;

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LONDON LETTER

London, May 7, 1920.

Contrary to expectation in many quarters, the name of Augustus John did not figure in the list of newly elected Associates to the Royal Academy. This does not, however, imply, as is popularly understood, that Mr. John has been rejected by the votes of the Committee; on the contrary, names may remain on the list of candidates for election many seasons before they actually come up for serious consideration. On this occasion it is stated that it had already been virtually decided to elect an architect and a sculptor to two of the vacancies and with this end in view, Sir Robert Lorimer, who has done much valuable work in the restoration of old Scotch mansions, and Henry Poole, who is responsible for a number of public monuments, were chosen. A third vacancy fell to a landscape painter, Walter Russell, who during the war distinguished himself in camouflage operations, under the leadership of Solomon J. Solomon. He is a distinguished exhibitor at the New English Art Club, the sound but unobtrusive quality of his work gaining him many adherents. A still further associateship has been conferred upon Oliver Hall, another clever exponent of English scenery, sincerely and straightforwardly portrayed.

There are four new full-fledged Academicians, namely, Sir William Llewellyn, whose state portraits, it must be admitted, do not invariably rise to the heights that might be expected of them, Derwent Wood, the sculptor, who should be well known to American art lovers by reason of the Pitt statue which he executed for Washington, D. C., as well as for his bust of Henry James, Julius Olsson, the marine painter, and Richard Jack, the portrait painter. Contrary to expectation no woman's name appears among the honors although speculation was rife in regard to Anna Airy, Lucy Kemp-Welch, Laura Knight and Lady Scott, the sculptress. Curiously enough a contemporary, which has been collecting from women artists their views as to the pros and cons of the admission of women to the academic ranks, has elicited from the majority the opinion that their sex has not yet established their right to the distinction. It seems that the most fervent champions of their cause are to be found among the men!

Quiet in Bond Street

Although it is admitted that never has such a wave of prosperity been experienced by the fine art trade as during the past six months, there is at present a temporary slump in business. This has, in all probability, been due to the expected publication of the Budget; for the uncertainty as to additional taxation, which is always in the air about this time, acts as a deterrent to potential buyers. Now, however, that the worst is known, there is soon likely to be a revival though it generally takes a few weeks for collectors to recover from the Budget shock before they are able to indulge again in their artistic enthusiasms. It is probable that a remarkably prosperous season is ahead.

A Turner for America

Who, I wonder, is the wealthy American, who is reported to have already bought, while on his Spring visit to this country, a Turner, for which he paid to a well-known family, as much as £20,000? As much as £400,000 is quoted as the price at which he is considering the purchase from another house of a collection of pictures and old furniture. Can you place the purchaser?

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THE ROYAL ACADEMY, 1920

London, May 7, 1920.

Last year one noted with feelings of hopefulness certain signs among the pictures at Great Britain's leading event of the art year—the annual "Royal Academy," that seemed to point to a greater breadth and catholicity on the part of the Hanging Committee. This year all such signs and portents are conspicuous by their absence and one looks in vain for any indication of a disposition to bring the Burlington House viewpoint into line with the more advanced tendencies of the day. True, there are such men as George Clausen, D. Y. Cameron and Arnesby Brown doing excellent work, tackling difficult problems and solving them triumphantly, yet if one examines closely, one finds that even these painters are repeating past successes and carefully avoiding the treading on new ground. One knows all too well Clausen's peasant children standing in a full blaze of sunshine by the garden-gate; one is quite deplorably familiar with Arnesby Brown's flocks grazing peaceably by the riverside, and one knows the exact gradation of blues that D. Y. Cameron is going to bring to bear upon his still, calm scenes of Scotland. These men, like History and Tom Mostyn, repeat themselves until their compositions become a physician's prescription—not to be trifled with.

Charles Shannon and Philpot

Perhaps the most really pleasing work in this year's exhibition (because it is the outcome in each case of a very definite personality and vision), is that which emanates from such artists as Charles Shannon (not to be confused with J. J. Shannon, whose satin-clad ladies seem as surely deprived of individuality as a photograph that has been "touched up"), and Glyn Philpot. in his Titianesque composition of "The Childhood of Bacchus"; Charles Shannon not only displays brilliant skill in arrangement, but produces, at the same time, an exquisite glow of color, finely handled and subtly blended. In his portrait of Mr. H. Wickham Steed, a skilful harmony in blacks and whites, he evinces that subtle sense of characterization which, if one excludes the Orpen and Russell portraits, is woefully absent from the bulk of the Academy portraiture. Glyn Philpot, in his "Student with a Book," gives one once again that suggestion of temperament and atmosphere in a portrait that one has come to look for in his work. The canvas is kept low in tone, there are no startling effects or bravura passages, but the whole vibrates with feeling and expression. Philip Connard is another painter who raises one's hopes for the future. There is real brilliance in his "Portrait of Fanny Filippi Dowson," an ultra-modern lady in appearance, but clad in a Mid-Victorian garb, strangely at variance with her cigarette. The paint is clean, the modelling firm, the general treatment full of strength. One feels that the artist set out with a definite idea of what he wants to accomplish and succeeded in achieving it.

Accustomed Historical Compositions

One should no doubt begin, by rights, with a discussion of the historic compositions that have so long been looked for from Orpen, Lavery and others, but because they fail so signally to realize expectations one is tempted to leave criticism of them until later. In Sir William Orpen's "Peace Conference at the Quai d'Orsay" one feels that the figures that should be so impressive, holding, as they did, in their hands the fate of nations, are but mere pigmies, overshadowed by masses of rococo architecture. One finds several feet of overmantel to every inch of delegate, and the architecture wins every time. Possibly, in the actual scene, the participants may have looked to the casual eye overshadowed by their massive surroundings, but surely in the artistic representation, the mere accessories might have been made subservient. Nor is the picture by Sir John Lavery of "Admiral Sir David Beatty Reading the Terms of the Armistice to the German Delegates in the Fore-cabin of H. M. S. Elizabeth" more worthy of the essential dignity of the occasion. In spite of the clever arrangement of the composition, the skilful lighting and the sound portraiture (which nevertheless conveys the impression of having been carefully carried out after the event!), one is given little more than what might have been the scene at an ordinary board meeting. Nothing more thrilling than the amount of the dividend to be declared to the shareholders, might have been on the "tapis"! Surely quite in other fashion should such an occasion have been commemorated. Sir John is more at home when depicting Lady Lavery as a convalescent receiving visitors in bed, amid luxurious and decorative surroundings!

An "Unfortunate Mistake"

Frank O. Salisbury's picture of "The National Thanksgiving Service on the Steps of St. Paul's, July 1919," is one of those unfortunate mistakes, over which it is kinder to draw a veil. The composition, which should, of course, have given a sense of the surging thankfulness of a great representative mass of the people, is entirely restricted to a most unlifelike group of the Royal Family, resembling the waxworks at Mme. Tussaud's rather than living creatures of flesh and blood. The Bishop of London and the Archbishop of Canterbury become in it figures that lend neither solemnity nor dignity to the wooden scene, and one is left only with the wondering query, why in the name of all that is rational, a work such as this should have been left to an artist of such calibre to carry out? And answer comes there none!

It is pleasant to turn from this to less pretentious, but far more sincere work, such as that of William Strang, who, in his "Green Cloak" and his "Feather Fan" gives us fine, direct handling of subject, free from all affectation. Like Spencer Watson in his "Three Wise Kings," he knows how to treat bright, pure color so as to eliminate harshness and garishness and secures his effects of open air and sunlight without that obvious effort that mars so many canvases of similar type.

Women Exhibitors' and Sculptors' Display

Among the women exhibitors, Flora Lion has a soundly painted, gracefully arranged "Portrait of Mme. Merry Del Val," Laura Knight a clever rendering of "Lamorna Cove," excellent in tone and skilful in its light and shade, and Anna Airy sends an eviction scene entitled "Pay or Quit," which will please those who like a picture to "tell a story."

Among the sculpture Gilbert Bayes' plaque in low relief, intended as part of the Law Society's War Memorial, is well modelled, while his "Young Diana" is forcefully conceived. One feels that there are real limbs below the draperies, an illusion which is not present, for instance, in Bertram Mackennal's model for a statue to be erected at Cliveden by the Canadian Red Cross.

One leaves the Academy, inspired to wish that one could by some chance have examined the rejected works with a view to ascertaining whether, on the whole, one might not have formed from them a more stimulating and suggestive selection. Surely in many cases one might have substituted work of greater merit, for certain it is that in not a few instances it would have been impossible to have lighted on worse!

L. G.-S.

THE SALON "VERNISSAGE"

Paris, May 4, 1920.

The "Vernissage" of the Salon des Artistes Français took place April 27 for the first time since the war. As usual the proceeds from the entrance fee are handed over to the Society's fund which did so much to help artists and their families in distress or difficulties during the war-years. American contributions are extremely numerous and the object of general admiration. Mme. de Wentworth's portrait of Gen. Pershing, Dagnan-Bouveret's of Marshal Joffre, Jan Styka's of Gen. Diaz, Jules Adler's picture of the "Mobilization," the venerable Bonnat's "Portrait of Gen. Marchand," the portraits of Mme. Millerand by Lauth and of President Deschanel by Bouchor are among the historical works one is accustomed to look for at this Salon.

PARIS LETTER

Paris, May 6, 1920.

Although it was more especially the prerogative of the "old" Salon the sculpture is good at this year's "Nationale" and the moderns hold their own very well by the side of the Rodins, the Dalous and the Charpentiers who have been mustered from out of the past. The most important exhibit is that by Bourdelle: two large figures, of heroic size, allegorical, one of "Victory," the other of "Force," for the monument to Gen. Alvear, one of the pioneers in Argentina; the head of Adam Mickiewicz, for the monument to the resurrection of greater Poland, and a bust of Anatole France. These are all fine, expressive and original works, landmarks in modern statuary. Bartholomé shows a monument to the dramatic composers of France who died in the war, and another to the memory of Senator Reymond, of the Aviation Corps. Jean Dampt has a room to himself. Jeanne Poupelet has an admirable man's head, and a bas-relief. both exhibits fundamentally true to the main lines of her great talent. Good too are the busts and figures by Wierick, Despiau, Halou, Marcel-Jacques, Dejean, Toussaint, Quillivic; Yvonne Serruys who, besides a portrait in clay, has cut a girl's figure, three-quarters length, out of stone with success. Mme. Bernières-Henraux's broadly treated nude is intended for a fountain.

The interesting "retrospective" display wherein the too-rarely seen pictures by Alfred Stevens are the attraction, to my mind, alluded to in a previous article, is counterbalanced by a half-dozen "modernists," whose names are more commonly associated with the Salon d'Automne and the Indépendants. They are (grouped in one room) Dufresne, a member of the Société, and who has, since this nomination, evolved into a "cubist" but one with genuine convictions, also Van Dongen, latter-day substitute for Boldini and La Gandara; Flandrin, whose purity of style calls for fresco; Waroquier, whose geometry is intelligible; Ch. Guérin, with a conscientious nude; Quelvée, who designs his figures; Robert Ward Johnson, mentioned last week, and, most interesting of all, Zingg, whose three children playing with a goat in a rustic landscape, is one of the most remarkable of all the Salon's contents.

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Works by Burnand and Cottet

Another signal achievement, although in quite another line, is Burnand's "Le Laboeur," peasants ploughing in a typically French landscape. It is strenuous, objective work, carried out in very large dimensions, and as such demands every consideration and regard, even although sympathy might not be forthcoming from every onlooker. Cottet was in a retrospective mood when he borrowed his picture "La Douleur au Pays de Lamer" from the Luxembourg. Olga Boznanska is at her very best and the esteem in which she is held by her colleagues is testified by the place which has been granted her, her display being more considerable than the catalog would lead one to expect. To her portraits, comparable only with those of Aman-Jean, also in the ascendant, if possible, she adds one of her amazing flower-pieces. To these painters of "feeling" belongs Auburtin whose pictures are as idyllic as their titles.

M. C.

Bardac Sale in Paris

A special cable to the Sun and N. Y. Herald from Paris, May 15, says, "Some 1,200 francs a square inch, or $240, at the normal rate of exchange, was the remarkable price paid for two paintings at the Sigismund Bardac sale, May 14. This record payment was for two small works called "Le Coucher" and "Le Lever" by Schall, an 18 C. master. Each of the paintings measured less than 7 by 10 in.; but they brought at auction nearly 175,000 francs. A total of 41 paintings were sold on the first day of the sale, which brought 2,500,000 francs. Included in the collection was a Latour pastel portrait, purchased 25 years ago for 40,000 francs, but in this sale, where Government taxes were included, the buyer of it paid nearly 500,000 francs. Fragonard's "L'Allee Ombreuse" brought 150,000, and 116,000 francs were paid for the "Head of a Young Girl" by Reynolds.

The second day of the sale was devoted to Louis XV. and Louis XIV. furniture. More than 4,000,000 francs were realized. The Government's prohibition of the exportation of art objects had a notable effect on the sale, and most of the bidders were Frenchmen. American, British and Italian art speculators and dealers apparently have decided not to engage in competition here until the Government either alters its present restrictive policy or gives some indication of the duration of the prohibition decree against exporting art objects.

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Entered as second-class matter, February 5, 1909, at New York Post Office under the Act, March 3, 1879.
Published Weekly from Oct. 15 to June 1 inclusive. Monthly from June 15 to Sept. 15 inclusive.
AMERICAN ART NEWS CO., INC.
Publishers
15-17 East 40th Street
Tel. 7180 Murray Hill
JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street
REGINALD TOWNSEND, Secretary.
15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

WHERE ART NEWS MAY BE OBTAINED IN NEW YORK

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Vol. XVIII MAY 22, 1920 No. 31

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The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

THE ART SEASON'S CLOSE

Although a few books and minor art sales are announced for next week—the last full week of May—and even for the early June days, the American art season of 1919-20, with the sales of the latter part of the present week, to be recorded in our issue of May 29, and the successful eleventh annual Federation of Arts Convention at the Metropolitan Museum, virtually closes today.

It has been a long and curious season, marked by prosperity and activity in the art trade during November and December, a prosperity and activity that naturally aroused the rosiest of hopes for the four months to follow the New Year, but which hopes were dissipated as the art market never revived to any appreciable extent after the Christmastide and New Year holidays and has remained stagnant ever since. The absence of buyers, at art auctions and in the dealers' galleries and artists' studios, has been unprecedented, even during the lean years of the war. This absence has made what is known in Wall Street as a "Traders' Market," and the dealers have been, with the exception of a few wise private collectors, the buyers at and supporters of the art auctions, and have traded, as rarely before, outside the auction rooms, with each other. Only the auctions of literary property have brought out a respectable number of private buyers.

An analysis of the causes of the past season's unexpected slump in the art trade in America—for business has been and continues to be good and prices high in London and Paris—is difficult to make. The consensus of opinion among those best posted, in and out of the trade, seems to be that the slump and following stagnation were and are probably due to a combination of adverse factors, an almost phenomenally protracted period of extreme inclement winter weather which rendered city streets almost impassable for many weeks and drove a large element of people of means and taste to Southern and warmer climes, heavy taxation, the first installment of difficulty of procuring domestic servants, abnormal and extortionate rental prices which fell due in March, labor unrest, and uncertainty as to the economic and political future—all made buyers and investors timorous.

These disturbing factors would seem to have been and to remain sufficient for the abstention from the art market of collectors and buyers. And yet there never was a time when art works of the best quality brought higher prices in the world's art marts. The situation is paradoxical and cannot long persist.

OBITUARY.

Hugh Thomson.

Hugh Thomson died at his home in Wandsworth, a suburb of London, May 8 last.

He made the illustrations for editions of the works of Jane Austen and George Eliot and also provided illustrations for editions of Shakespeare.

He was born in Coleraine, Ireland, in 1860 and was apprenticed to draftsmanship at Marcus Ward & Co. under the direction of their chief artist, John Vinycomb. After remaining there for some time he went to London in search of a wider field. There he met Comyns Carr, who was editing the "English Illustrated Magazine," and who gave the young artist his first commission. Later he met Frederick Macmillan, and was offered an engagement on the staff of a magazine of which Macmillan was the publisher. He thus started his career as an illustrator.

The Late Jean Baffier.

The death of Jean Baffier means the loss of a particularly interesting sculptor and esthetician. He was at once an innovator and a traditionalist. He believed that by expressing his time, country and province faithfully, conscientiously, typically, he would most nearly approach the fundamentals of his art. And he fully realized his theories and aims. Baffier was the most scrupulous and fervent of artists, keeping to himself except when he had an idea to express, as in the articles he contributed to L'Occident and his Manifeste du Groupe des Ouvriers d'art de Bourges. For he was also a craftsman and brought as much enthusiasm and care to bear upon the execution of a jug as upon a portrait-bust. A set in silver representing peasant women in the costume of his native Berry country, intended for dinner-table decoration, a monument on a small scale, although small only in dimensions, was a work not forgotten, once seen. Baffier was one of the quiet, hard-working, much-thinking, unostentatious, advertisement-abominating artists, reminiscent of the anonymous Middle Ages and answering to the doctrines of a Charles Péguy.

André Metthey

The death of that excellent potter, André Metthey, also means a serious loss in the ranks of France's best craftsmen. His last exhibition, held in 1919 at Hébrard's, revealed his discovery of a splendid red in the quest of which he had spent many years. Besides his sumptuous ceramics, enamels, porcelains, painted and sculptured earthenware, he leaves some fine tapestries, all of which are to the high honor of modern French applied art. He died in his studio in the suburbs of Paris, near his furnaces.

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CORRESPONDENCE

N. Y. Dealer's Phila. Move

Editor, AMERICAN ART NEWS.

Dear Sir: We notice on the front page of the May 15 issue of the AMERICAN ART NEWS an article headed "Ralston's Phila. Move." We would ask you to correct the impression this heading makes. We wish to make the statement that we purchased, in conjunction with Mr. Howard McNamee, the firm name of J. E. Clees and Co. (Inc.), and not Mr. Louis Ralston, as your article reads.

We do not wish this announcement to make an impression that it is closed to other galleries, who might desire to hold exhibitions from time to time in the McClees galleries. Mr. Ralston has no financial interest in this concern.

Thanking you to kindly give this matter your attention, we are,

Very truly yours,
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(We are pleased to publish the above letter of correction, but any error of statement in the article referred to was not ours but that of the Phila. Public Ledger, whose story of the change in the old Phila. firm and the purchase of said firm's business by the old and well known N. Y. house of Samuel Schwartz's Sons & Co., we simply republished verbatim in our issue of May 15, as one of interest to the art trade, and with the friendliest intentions.—Ed.)

BOSTON

The annual summer show by members of the Boston Art Club is on at their galleries, Newbury St. until Oct. 1. It is a live, interesting exhibit and represents solely the work of club members. Each artist was permitted to send two canvases, at least, one of which was selected for hanging. The hanging is nicely carried out and is a tribute to Messrs. Pepper and Spalding, who had the work in charge. Some 50 canvases are shown, with noticeably fewer portraits than usual in displays of the kind. The center of the farthest wall has been given to Earl Sanborn's large decorative and symbolical painting, "Spring"; entirely imaginative, done in simple flat tones, and striking in its color, simplicity of arrangement and the manner in which the artist has kept to his purpose and intention, i.e. a decorative panel. This is a new field for Mr. Sanborn and quite the best work he has yet shown. Alexander James has two winter landscapes in both of which he has caught the true color and atmosphere of a winter's day. E. Ambrose Webster shows two good examples. "The Red House" perhaps the more striking, to prove that watercolors are not all Charles Pepper knows how to paint he exposes a large oil "In the Woods," a womanly figure against a deep wooded background, very well painted but rather sombre in color. Harley Perkins' "Mademoiselle," a girl carrying a dog and muff in her arms is a clever figure piece, strong in light and looks well beside Charles Hopkinson's landscape sketch of woodlands and children. Mention must be made of Eben Comins' "Crowd on the Beach," William J. Kaula's atmospheric landscape with clouds, one of the gems of the show, "Swift River Valley," a pretentious and colorful winter mountain scene by Frederick G. Quimby, Theophile Schneider's "Spring," a glorious and brilliantly lighted apple-blossomed orchard. Perhaps the finest portrait shown, remarkable for its characterization and vivid handling is F. H. Tompkins' of the late Charles A. Walker.

Lester Stevens has two landscapes, which although admirable in technique, composition and decorative feeling are wanting in light and freshness. Others represented by excellent work but which space permits mentioning are Vesper George, Wm. B. Closson, Louis Kronberg, Edward R. Kingsury, Carl Gordon Cutler, and J. G. Cowell.

At a private tea and exhibition May 11, Mrs. Winifred Rieber of Berkeley, Calif. showed several of her latest portraits. Mrs. Rieber had the unusual opportunity of having as sitters such intellectuals as ex-Pres't. Eliot, Rev. Frederick Palmer and Profs. osiah Royce, George H. Palmer, William ames and others. This artist had made the nost of her opportunity, for the portraits are remarkable delineations of character, and show thorough knowledge of color and technique Sidney Woodward.

"It was a happy thought, on the part of Messrs. R. C. & N. M. Vose, to organize a memorial exhibition of the work of the late Julian Alden Weir," says Mr. W. H. Downes in "The Transcript," "for he was one of those fortunate American artists who had the undivided allegiance of his professional colleagues, not only because of what he accomplished, but because of what he was. Moreover, it is a pleasant reflection that his merit as a painter and as a man was fully recognized during his lifetime. He won the applause of the public as well as of the profession, and it could be justly said of him that when he died he had been for many years one of the most influential figures in the art world in this country.

"The collection assembled at the Vose Gallery, contains twelve of his paintings," continues Mr. Downes. "Several of these works are lent by Mrs. Weir and Prof. John F. Weir, and with them are to be seen a group owned by the Voses, which includes such pictures as 'The Border of Farm,' 'The Truants,' and 'Rhododendrons.' The examples are well selected to give an adequate idea of the genuineness of Weir's talent and the range of his art. Most of the canvases are landscapes, but his figure work is happily represented by such specimens as the 'Donkey Ride,' which was in the recent exhibition of American paintings at the Luxembourg, Paris, by the charming head called 'A Lady of the Stage' and by the 'Girl in Profile.'

"The landscape of the collection is the large upright 'Border of the Farm,' fifty by forty inches. It has all of the artist's subtlety, reticence, and delicacy, is original in style, and contains the element of serene poetic sentiment.

CHICAGO

The 32nd annual exhibition of watercolors, miniatures and pastels by American artists is on at the Art Institute to June 6. The Rotary exhibition from the annual N. Y. show of the American Watercolor Society, as usual, forms a large part of the collection. Added to these is a considerable showing by Chicago artists, some of them noted as painters in oil. There are also some interesting wood block prints and the miniatures are of more than usual importance. Henry O. Keller and Louis Rittman are also exhibiting at the Institute in "one-man shows."

The exhibition of French Art at the Arts Club is interesting, although many of the artists complain that it does not represent comprehensively nor characteristically French Art of today. They find in this show much of the impressionism of twenty years ago and nothing of the modern movement. Besnard's portrait of Cardinal Mercier and that of Lieut. Dezarrois by Auguste Leroux are much admired.

The Taos show at the Galleries of Carson, Pirie Scott & Co., is the most carefully selected collection of Indian paintings ever shown here. Some of the best of the late works of Blumenschein, Higgins, and Ufer are displayed. One of the Ufers shows an odd arrangement of triangular prismatic sections subtly indicated by variations in degree of color so as not to disturb the balance of the picture, following in fact its lines of construction. Higgins shows a large decorative canvas of an Indian Girl seated in the midst of her squashes which was in the Luxembourg show of American Art. The Blumenscheins are quite the peak of his achievement.

With the Dealers

The sale of the collection of Mrs. Marian White at the galleries of W. J. Young was most successful, netting a goodly sum for the owner of the group. Mr. Young's cooperation in helping a well known art critic to thus make her declining days free from financial worries is much to be commended. All people in journalistic lines greatly appreciate the spirit shown in turning these galleries and their sales force over, without charge or profit. The bidding sales have started here again but in a new way, one picture being sold each day for the highest price bid thereon before the close of the day's business. Mr. Young includes in the groups so offered only works by living men and if he can continue the plan without great loss to himself, he means to do so for the popularizing of modern American art.

The Anderson Galleries on Michigan Ave. still continue to exhibit their collection of American paintings. They will stage two other "star" events to supplement this and make the next two weeks notable as the most brilliant of the spring season. A collection of the late works of A. G. Warshawsky, paintings of Paris, Brittany and Italy, will occupy the Mezzanine Galleries, while a rare collection of etchings by Whistler, Hayden, Zorn, Cameron, LeGros and Lepere will be shown in the print room.

The works of Jos. P. Birren at the galleries of Marshall Field and Co. are much remarked for their agreeable line and color balance. They are all of Bermuda, where the artist spent the winter.

The O'Brien Galleries having removed to their north side home are completing arrangements for a formal opening. A show window is being installed on the first floor of the fine old Colonial mansion looking out on the Drive. The opening of the new bridge and the consequent steady flow of automobiles past this point should develop a very high class shopping district and studio neighborhood.

An exhibition of nine marines by Frederick J. Waugh is on at the Thurber Galleries, all of goodly proportion and evidencing the power of an artist who knows his subject. Evelyn Marie Stuart.

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ART AND BOOK SALES

Rita Lydig Library Sale.

The sale of the Library formed by Mrs. Rita Lydig at the Anderson Galleries Wed. aft. and eve. last, May 18, brought a total of $19,330.25. The sale of this Library completed the dispersal of the art and literary properties which Mrs. Lydig, after her divorce from W. E. D. Stokes some years ago, through which she obtained a settlement of $1,000,000, and after her following marriage to Capt. Philip Lydig whom she recently divorced, assembled. The art properties secured by Mrs. Lydig from many of the more prominent dealers, were auctioned some seasons ago from the handsome house she then occupied at Madison Ave. and 52 St.

The top price, or $2,300, at the Library sale, was paid by Dr. Rosenbach for a first edition from the Hoe collection of Cicero, printed on vellum and beautifully and especially bound for King Louis XIV. A rare second folio Shakespeare, No. 324, sold to James F. Drake for $1,700, who also obtained No. 365, a first issue of Thackeray's "Vanity Fair" in the original parts, for $820, and No. 79, the Talboys edition of the works of De Foe, for $260. A. S. Walker gave $285 for No. 71, Cruikshank's "Life of Napoleon Bonaparte"; $200 for No. 265, Alfred de Musset's works, and $200 for No. 317, "Memoirs of St. Simon." L. C. Harper paid $230 for No. 84, a set of Dibden's works; G. Welles gave $230 for No. 345, Swinburne's "Tragedies"; $300 for No. 364, a set of Thackeray's "Christmas Books," and $440 for No. 461, Voltaire's "Works," and Brentano paid $425 for No. 442, a set of Tudor translations of the classics.

George D. Smith Print Sale

Maps and prints of N. Y., Brooklyn and other American cities, sporting prints and English color prints from the estate of the late George D. Smith were sold at the Anderson Galleries, Thurs. eve., May 13, for a total of $6,666.25. Top price, or $2,000, was paid by Max Williams for No. 54, Wall Street, a view from Trinity Church, with sketches of the buildings on each side, and the Heights of Brooklyn, H. Reinagle, P. Maverick, Lithr., N. Y. It is one of four known impressions from the Crimmins collection. Other high prices were: $1,000, paid by L. Norton for No. 162, a rare engraving of the "Turnpike Gate," by G. Morland, engraved by F. D. Soiron; $760 paid by Max Williams for No. 161, another Morland engraving, "A Tea Garden"; $450 for No. 7 which fell to Robert Fridenberg, a rare view of N. Y. from Hobuck Ferry House, N. J. The same buyer secured Nos. 35 and 36 for $310 and $300 respectively, gouache drawings of the Fire of 1835.

Japanese Print Sale

A sale of Japanese prints from the collection of Col. H. Appleton, of Victoria, B. C., was held at the Walpole Galleries, Mon. and Wed. eves., last. The collection comprising 423 pieces, was of the work of Hiroshige. The highest price Wed. eve. was $330, paid by an unknown buyer for "A Snow View of Gion Temple"; "Evening Snow on Mount Hira" was also sold to an order for $255, and "Sakai Ferry and Egrets" went to an unknown buyer for $130. Miss Guffey bought "Benten Shrine in Snow" for $80, and A. C. Arthur paid $80 for "Winter Night; Ronins on the Bridge."

The total for last night's sale was $3,728.75. The total for the entire sale $7,326.25.

Franklin Inkstand Sold

At the recent auction sale of antique furniture in Henkel's Rooms, Phila., on May 1, the remarkable and successful bid of $3,500 was made by a purchaser, giving simply the name of "Bill," for a solid silver inkstand, open work Chippendale design, upon which Benjamin Franklin caused to be engraved this legend, "The Gift of Benjamin Franklin, L. L. D., F. R. S., to May Stevenson."

At his studio "The Cloisters," George Gray Barnard is completing a heroic sized group of Adam and Eve for the Tarrytown home of John D. Rockefeller. The work will be used as a garden decoration.

London Sale of Laking Armor.

"It was soon made manifest at Christie's, April 19, last," says the London Telegraph of April 20, "that the fine collection of armor formed by the late Sir Guy Laking, the King's Armorer, had caused a strong rally of the late collector's friends and admirers. M. Joubert, the acknowledged 'expert'; Mr. Bashford Dean, of the Metropolitan Museum, N. Y., and Mr. Fenton early showed their mettle, yet it was quickly evident that Mr. Ernest Duveen was destined to win the chief prizes. He was acting on behalf of Sir Joseph Duveen, of New York, who had cabled a coûte que coûte order to secure the treasures of arms and armor belonging to a man whom he had greatly admired and valued. The result was that the first day's sale produced £16,311. Mr. Ernest Duveen made the first big capture in the sale of that 1470 Milanese salade, the work of Tomaso Missaglia, realizing 1,050gs, and followed it by taking another salade, by Antonio Missaglia, at 1,200gs., the companion to this also falling to him at 700gs. A "salade" is a hemispherical helmet. A fourth salade, Venetian in style, was another Duveen purchase at 1,500gs, as was a fifth at 400gs. Other acquisitions made for Sir Joseph Duveen included a cuissard for the left leg, the work of Desiderius Colman, Philip II.'s armorer, 340gs; the hilt of a civic sword engraved with Edward IV's badge of the Rose of York and the Sun in Splendor, made for the city of Coventry in 1460, 400gs; a 16 C. shoulder-guard for the tilt, part of the harness of the Archduke-Governor of he Low Countries, 1598-1621, 700gs; a spur of gilt copper with a rowel of thirty-two points, with the Dreux device, 850gs; a pair of gilt-bronze spurs with the motto of the Bourbons, "Esperance," found in the dry moat of the Châteaux du Bouchat, 1,600gs; and an unusually fine collection of 16 and 17 C. sword pommels, 99 in all, many inlaid in gold and encrusted with silver, 1,000gs. A pair of French spurs with rowels of eight points with finely-moulded forks, realized 400gs (Charles); a 1515 bright steel helmet, with "blasebalg" visor, 320gs (Joubert); a 15 C. Italian armlet, Padua, 1480, 310gs (Fenton); an 11 C. sword (found in the Thames at Vauxhall), 250gs (Durlacher); and Mr. Frank Partridge gave 280gs for a fine English 15 C. dagger with an ebony grip and a blade measuring 11¼ in.

"A total of £7,353 9s. was reached at the second session, April 20. Messrs. Duveen, Dr. Bashford Dean, Mr. F. Joubert, and Messrs. Davis Bros. were again among the chief buyers. A fine Italian sword-hilt of chiselled steel, early 17 C., inscribed, sold for 520 guineas; another, Dutch late 16 C., 310gs. (both purchased by Duveen Bros.); a town-sword, Spanish late 17 C., 310gs.; a fine French Court dress-sword, Louis XV., 520gs. (both purchased by F. Partridge); another Louis XIV., with a medallion portrait of that monarch, 290gs. (Duveen); another, Louis XV., with medallion portraits of the kings and marechals of France, 270gs. (F. Partridge); and an English presentation Court sword, hilt of chased gold, 130gs. (Duveen). A Gothic backplate of bright steel, German late 15th C. was bought by Dr. Dean for 300gs.

"Furniture and some objects of art comprised the chief lots at the third day's session, April 21. An Italian 16 C. cabinet on a stand of a walnutwood cassone realised 250gs (Joubert), and a 16 C. Flemish oak cabinet 210gs (Huggins). Several personal friends of the late collector bought souvenirs; the Countess of Limerick especially supporting the sale. Among her purchases were a carved stone statuette of the Virgin and Child, French 14 C., 85gs.; and a carving in oak of a female saint, 42gs. An oak panel, 16 C., carved with the arms of England and the Garter Motto, realized 215gs. (Thomas), and a French 15 C. Oak Coffer, 135gs. (Ravenscroft).

Negro Art

M. Paul Guillaume, the enthusiastic discoverer of negro art, has just sold a collection of 30 fine specimens of negro antiques to Mr. G. B. Gordon for the University of Phila. Last year M. Guillaume organized a negro gala at the Théatre des Champs Elysées, which was a great success and did much to stimulate a fashion which had been latent for some time and is now in full sway.

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

SPECIAL NEW YORK EXHIBITIONS

Ackermann Gallery, 10 E. 46 St.—Portraits in Oil by Charles Sneed Williams.

Ainslee Gallery, 615 Fifth Ave.—Paintings by George Inness, F. De Haven, R. Nisbet, J. G. Tyler, Bolin, W. Davis, Caroline Bean and Florence Rockwell.

American Museum of Natural History, 77th St. and Central Park West—Pueblo Indian Paintings.

Arden Gallery, 599 Fifth Ave.—European and American Decorative Art, to Oct. 1.

Arlington Gallery, 274 Madison Ave.—Selected American Paintings.

Art Alliance of America, 10 E. 47 St.—Furniture and Accessories to May 29.

Babcock Gallery, 19 E. 49 St.,—Western Paintings, to May 31.

Bourgeois Gallery, 668 Fifth Ave.—American Paintings and Sculpture through the Summer.

Brooklyn Museum, Eastern Parkway, Brooklyn.—350 Paintings by James J. Tissot, representing the Life of Christ.

Camera Club, 121 W. 68 St.—Photographic work of Dr. Amasa Day Chaffee and William Gordon Shields, through May.

Consignment Arts, Inc., Gainsborough Studios, 222 W. 59 St.—Selections from the H. Ephraim Benguiat Collection, including Antique Tapestries, Textiles, Oriental Rugs and Cathedral Ornaments.

Daniel Gallery, 2 W. 27 St.—Group of Painters of Today, to Sept. 1.

D. B. Butler & Co., 601 Madison Ave.—Decorative Paintings.

Ehrich Gallery, 707 Fifth Ave.—Flower Paintings in Oils by Old Masters.

E. Gimpel & Wildenstein, 647 Fifth Ave.—18 C. illustrated by Kate Greenaway, Caldecott, Crane

Ferargil Gallery, 607 Fifth Ave.—Paintings by Arthur B. Davies, Childe Hassam, Emil Carlsen and J. Alden Weir, to June 1.

556 Fifth Ave.—Yachting Paintings by Carlton T. Chapman, to May 31.

Fine Arts Building, 215 W. 57 St.—Paintings by American Artists of Swedish descent, to May 25.

Folsom Gallery, 560 Fifth Ave.—Watercolors by Richard Bret Harte.

John Levy Gallery, 550 Fifth Ave.—Portraits by J. S. Eland, to May 29.

Kennedy & Co., 613 5th Ave.—Old English Colored Engravings, Flower Pieces by Florence Gotthold and Drawings by W. D. Paddock (sculptor) through the month. Dry Points and Etchings by Frank Benson.

Kingore Gallery, 668 Fifth Ave.—Rare Rugs, Tapestries, Old Masters, Decorative Paintings and the Sculpture of Hunt Diedrich, to July 17.

Macbeth Gallery, 450 Fifth Ave.—Paintings by American Artists through the summer.

Metropolitan Art School, 58 W. 57 St., Students' Work, through May.

Metropolitan Museum, Central Park at E. 82d St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P M. to 5 P. M. Admission Monday and Friday, 25c. Fiftieth Anniversary great Art Loan Exhibition to last through the Summer.

Montross Gallery, 550 Fifth Ave.—Group exhibition to June 1.

Museum of French Art, 599 Fifth Ave.—Spring Loan Exhibition of XVI French Art, Portrait Engraving on Copper, to July 1.

National Arts Club, Gramercy Park—American Institute of Graphic Arts Exhibition of Printing, to May 29.

N. Y. Public Library, Fifth Ave. and 42d St.—Annual Exhibition of Recent Additions to Print Collections. Including the Mielatz Etchings, Samuel Colman's Etchings and Color Prints by the late Helen Hyde.

Philadelphia Art Galleries, 15th and Chestnut Sts., Phila., Pa.—Paintings, art property, oriental rugs and carpets, antique furniture, etc. May 26 and following days afts.

Henry Reinhardt & Son, 565 5th Ave.—Exhibition of Sculpture—a Plastic History of the World War by Jo Davidson, comprising the busts of all the members of the Peace Conference in Paris, through May.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII Century Portraits by English and American Painters.

Society Anonyme, Inc., 19 E. 47 St.—First Exhibition of Modern Art. to June 15.

Tanagra Studio, 33 W. 54 St.—Sculpture by Sherry E. Fry, Abastenia St. Leger Eberle, Bessie Potter Vonnoh, Anna V. Hyatt, Clio Bracken, Cecil Howard Hunt Diedrich and Eugenie Shonnard. May 24-June 19.

Wanamakers, Broadway & 10 St.—(Little Art Gallery) Paintings of the Coast of Maine, by Frederick J. Waugh. to May 28.

Whitney Studio Club, 147 W. 4 St.—Exhibition of Work by Girls of Greenwich House, to May 27.

Howard Young Gallery, 620 Fifth Ave.—American and European Paintings.

ART AND LITERARY AUCTION SALES

Anderson Galleries, 489 Park Ave.—Books from the Estate of George D. Smith including volumes illustrated by Kate Greenaway, Caldecott, Crave and Thomoson with association copies of Keats and Shelley. May 24-25, Afts. and Eves. De Zayas Collection of etchings, lithographs and original drawings by Zorn, Whistler, Corot, Daumier, Delacroix, Degro and others, with additions, Fri. eve., May 28.

School of Applied Design Luncheon

The annual luncheon in honor of the jurors for the closing exhibition of the School of Applied Design for Women, was held at the school, 160 Lexington Ave., Monday last. Mrs. Dunlap Hopkins, founder of the school, made a brief address. She informed her audience that the school was still some $30,000 in debt and that if such could be cleared she had an offer of $250,000 for necessary additions and equipment. She already had $10,000 toward this debt, whereupon Mr. Taylor donated $10,000 more.

The exhibition, said to be the best ever held by the school, is composed of work done in the Historic Ornament, Elementary Design, Conventionalization, Quick Sketch, Life, Costume, Composition, Fashion Illustration, Antique, Poster and Commercial Advertising, Flower Drawing, Textiles, Architecture and Interior Decoration classes. Eight designs were sold off the walls on the opening day and a number of girls were offered positions in various textile manufacturies. During the past year some 300 calls for artists and designers were filled. In the spacious and well-lit galleries and class room, the various exhibits made an interesting display. Numerous prizes and scholarships were offered. In the Life class a prize was awarded to Miss Ethel Holzwasser and honorable mention to Isabel Bishop and Ruth Galliser. Elizabeth Rogers received prizes for Elementary design and Conventionalization. In the Quick Sketch class Dorothea Behrman received the first prize and Katherine Darby and Lucy Dycker hon. mention. Throughout the various classes prizes were awarded to Eleanor Sampson, Samuel Flax, Ruth Gorham, Madelon Beacher, Evelyn Edson, Ethel Swantees, Hilma Lehman, Elsie Joseph, Bessie Jarnjian, Gladys Bennett, Elsa Rudiger and Gladys Bates. The Special Prizes consisted of prints of Hamon's Autumn, given by F. S. Church, through Miss Rita Van Valkenburgh and were awarded to Pauline Brostrom, Susan Shattuck, Lucy Dycker and Helen Cruse. Gifts received by the school on Monday during the opening exercises, aside from the $10,000 donated by Mr. T. Taylor, were $250 from Mr. Hiram Mallinson offered for scholarships in the textile department, $50 from Mrs. Stanhope Philips for a scholarship, $100 from Mrs. John Fry, a scholarship and $100 from Mrs. John Terry, also for a scholarship.

F. Pausas Exhibits in Havana

Fransico Pausas, long a resident of N. Y. where he was known as a successful portrait painter, was called to Cuba more than a year ago to paint portraits of the President and other Cuban personages. So well was his first work received that he was invited to remain to continue his portraiture and to interest himself in strengthening art in Havana. He has succeeded in advancing art interests there and has established the importance of decorations for public buildings and the home. His recent exhibition held in Havana was an event. Throngs filled the gallery daily and more than 8,000 catalogs and several paintings were sold and he received portrait orders that will hold him in Cuba until next Autumn. Some of the subjects he exposed were portraits of Dr. Julio De La Torre, Col. Hevia, Senor Carlos Jiminez Rojo, Senora De Ferrara, Srs. Bonnet, Jose Marimon and Senorita Mercedes Duque. The exhibition also included American landscapes which proved decidedly popular, subject pictures and an interesting portrait of Maria Guy, the opera singer.

THE Broadmoor Art Academy of Colorado Springs, Col., announces the opening of its Summer School of Landscape and Figure Painting from June 15 to Sept. 15, under the instruction of Mr. John F. Carlson, and Robert Reid, respectively. For terms and accommodations, address Mr. R. L. Boutwell, Dir. 27, Pike's Peak Ave., Colorado Springs, Colorado. Send for illustrated catalog.

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